

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: Survive or Perish***Section M07 MW 14:30-15:45****TREON**

This course will investigate how and why humans live or die under extreme conditions. We will read and discuss and write about selected classic survival stories. We will also examine how certain factors—preparation and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength” – whatever its source and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: TBA***Sections M08****TBA**

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Courses are subtitled, check with the English Department.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: Intercultural Writing***Section M09 TR 08:55-10:10****THATCHER**

In this course, we learn about how writing and cultural values vary across the globe. We first explore approaches to comparing cultures, clarifying differences between stereotyping and generalizing, and we learn about the need to ethically and validly compare cultures. Next, we learn and apply a framework for comparing cultures and writing patterns, based on a predominant conception of the self, thinking patterns, social behaviors, and rhetorical traditions. This intercultural exploration helps us understand the cultural values that correspond to American writing patterns and how these values and patterns might work in other cultural systems. We also pay particular attention to writing and culture in this U.S.-Mexico border region.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: TBA***Sections M10****TBA**

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Courses are subtitled, check with the English Department.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: The Rhetoric of Healthcare***Section: M11 TR 13:10-14:25****BROWN****Section: M12 TR 11:45-13:00**

This course examines through reading and writing the rhetorical aspects of healthcare and their effects on American lives. Students will read both rhetorical analyses and personal explorations and then relate these to their own lives as they develop personal essays, movie and webpage analyses, and a research paper.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: The American South in Literature and Film***Sections M13****LAPORTE**

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Courses are subtitled, check with the English Department.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: TBA***Sections M30 MW 16:00-18:30 (Mini Session meets 10/12 to 12/09)****TBA**

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Courses are subtitled, check with the English Department.

ENGL 211G**WRITING IN THE HUMANITIES & SOCIAL SCIENCES***Subtitle: Identity and Media***Section M70 WebCT online****ALMJELD**

As our society becomes increasingly dependent upon technology and new media, this course focuses on ways of reading, writing, and arguing via a variety of modes including blogs, visual texts, and traditional papers. The course is designed to offer practice interpreting, producing, and evaluating a variety of texts from humanities and related social sciences. We will pay particular attention to the ways we write and perform our identities through a variety of texts and argumentative approaches. Our study begins by looking at different rhetorical strategies with special attention paid to advertising and visual rhetoric. We will also consider ways that strategies and appeals are affected when multiple authors are involved, as is the case with hypertext and new media environments. Next we will move from mass audience appeals to more individual representations that might serve students in their personal and professional lives. To do this, we will discuss representations of families and individuals via albums and scrapbooks. Finally, students will create visual representations and arguments for their own identities. The course includes readings, discussion, production of textual and visual texts, and research strategies and practice.

ENGL 218G**TECHNICAL & SCIENTIFIC COMMUNICATION****Sections M01-M11. See online schedule for times and locations.****TBA****Section M30 MW 16:00-18:30 (Mini Session meets 10/12 to 12/09)****TBA****Section M90 S 12:00-14:55****TBA**

This course investigates the theory and practice of writing in technical and scientific fields. The course emphasizes preparing effective written products for both academic and professional settings.

ENGL 220G**INTRODUCTION TO CREATIVE WRITING****Section M01 MWF 09:30-10:20****CAMERON****Section M02 MWF 10:30-11:20****REEVES****Section M03 MWF 11:30-12:20****WILHOYTE****Section M04 TR 08:55-10:10****MORROW**

This course is an introduction to three forms of imaginative writing: creative non-fiction, fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

ENGL 243**THE BIBLE AS LITERATURE****Section M01 MWF 09:30-10:20****WIGET**

The goal of this course is to enable students to make a historically informed, careful reading of the Hebrew and Christian Scriptures as literature. Various parts of the Bible use literary forms and techniques, some of which resemble current forms, others of which are no longer used. We will examine the Bible historically to understand how and why the various parts of the Bible came to be composed and their probable meaning and significance for their first audiences.

ENGL 251**SURVEY OF AMERICAN LITERATURE I***Subtitle: Age of Exploration through the Civil War***Section M01 TR 10:20-11:35****CULL**

This course surveys the development of our nation's literature from its origins in the age of exploration through the Civil War era. After reading about the settlement of the new world, we will consider New England Puritanism, the Enlightenment, and Gothicism. The second half of the course will focus on the emergence of a distinctly American literary identity as an extension of (or argument with) Transcendentalism. We will end the course by considering the impact of the Civil War. Much time will be spent considering how and why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

ENGL 252**SURVEY OF AMERICAN LITERATURE II****Section M01 MWF 09:30-10:20****HAGELIN**

Survey of American Literature II offers students an opportunity to read, discuss and write about major works of American literature from the post-Civil War era to the present, a period in which America emerged as a nation of world importance in the arts, including literature, as well as in economic and political fields. We will carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works and poetry. In addition to reading assignments and short papers, a mid-term and a final will be assigned.

ENGL 263**HISTORY OF ARGUMENT****BURNHAM****Section M01 TR 10:20-11:35**

This course will examine the long history of rhetoric and argument from Classical Greece through the 20th century. We will ask two questions:

- How do people use language and additional media to convince others to think, feel and act as we want them to? And
- How has the process of arguing and persuading developed and changed over time?

Through the semester we will define key terms and map the universe of argument; review the history of argument in the West; practice several analytic approaches to argument that allow us to study argumentation; and, finally, construct effective arguments for various audiences in different contexts. Writing assignments include two essay exams, two brief rhetorical analyses of argumentative texts read in class, a 3 – 5 page explication of a significant rhetorical text (text choice negotiated with the instructor), and a policy analysis and proposal on a controversial issue (issue choice negotiated with the instructor) and a ten-minute oral presentation with documentation based on the policy analysis.

ENGL 271**SURVEY OF ENGLISH LITERATURE I****SCHIRMER****Section M01 TR 14:35-15:50**

This course surveys English literature from the Anglo-Saxon period through the end of 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition's first millennium. For example: we will trace the history of "the hero" from Beowulf to Milton to Gulliver's Travels; explore ideas about gender and individual agency at play in the Canterbury Tales and the Faerie Queene; follow the development of English drama from the late-medieval "mystery" plays to the Restoration; and consider how the Reformation affected lyric poetry. In the process, we will broaden our understanding of English literature *as* an historical tradition, grounded in ever-shifting social, political, religious, and intellectual contexts.

ENGL 272**SURVEY OF ENGLISH LITERATURE II****LINKIN****Section M01 TR 13:10-14:25**

Readings for this course include some of the most highly regarded and influential literary works published in Great Britain from the late 18th through the 20th century. Analysis and discussion of selected literary works will give us opportunities to explore how Romantic, Victorian, and 20th-century writers envision the nature and role of literature and the author, how historical and social circumstances shape those visions, and how literary works help to shape the way in which people understand and grapple with changes in the world around them. The course is designed to provide a broad overview of literary history that prepares students for more advanced study of British literature.

ENGL 303**THEORY & CRITICISM OF FILM****HAGELIN****Section M01 MWF 10:30-11:20**

Surveys classical and contemporary film theory. Explores the relationship of theory to textual analysis and filmmaking practices. Includes auteurism semiotics, psychoanalysis, and other theories, as well as theories of other media.

ENGL 304**CREATIVE WRITING: PROSE****ORR
ROE, D.****Section M01 MWF 10:30-11:20****Section M02 TR 08:55-10:10**

Imaginative writing, chiefly prose narrative. May be repeated for a maximum of 9 credits.

ENGL 306**CREATIVE WRITING: POETRY****LANGUELL
LAYFIELD****Section M01 MWF 13:30-14:20****Section M02 TR 13:10-14:25**

Introduction to the writing of poetry. May be repeated for a total of 9 credits.

ENGL 307**CREATIVE NONFICTION****LAVENDER****Section M01 TR 10:20-11:35**

Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. May be repeated for a maximum of 9 credits.

ENGL 308**CREATIVE WRITING: PLAYWRITING****TBA****Section M01 MW 1430-1545**

Technique of one-act playwriting, and analysis of dramatic structure. Same as THTR 308.

ENGL 310**CRITICAL WRITING****Section M02 TR 14:35-15:50****Section M01 MW 14:30-15:45**

Building on the work done in earlier writing courses, this course will introduce students specifically to the practice of writing critical essays about literature, film, and other cultural products. We will concentrate on becoming familiar with the fundamental questions asked within literary and cultural studies, developing particular strategies for responding to them easily and effectively. In particular, we will examine the basic forms of poetry, drama, and prose fiction to address the particular challenges of writing about each. As good critical writing depends upon full comprehension of the object of study, we will spend much of our class discussion developing reading and interpretation skills. Assignments will be designed to prepare students for the typical kinds of writing they will be expected to do in their upon-division courses, such as medium-length essays, exams, and research papers. Group work, reading journals, free-writing, and brain-storming activities will be part of the course as well.

ROURKE**MURRELL****ENGL 311V****ADVANCED COMPOSITION****Section M03 MWF 13:30-14:20**

"Here's My Deal: writing from personal experience." Students will write five personal essays from their own experience. Serious readers and aspiring writers only should sign on.

BRADBURD**ENGL 318G****ADVANCED TECHNICAL & PROFESSIONAL COMMUNICATION****Section M01 TR 08:55-10:10****Section M70 WebCT****Section M71 WebCT**

This course is designed to help you examine and gain experience with a variety of professional communication genres. The course is based on a sequence of assignments, each building on the work of the previous one, which will provide you with an opportunity to investigate your own professional communication practices, to conduct research on an issue of professional interest through multiple means, and to construct persuasive documents that seek action by convincing others of the value of your ideas. In each of these assignments, you will focus on understanding and negotiating the rhetorical situation. By focusing on the rhetorical demands of communication, you will learn practical and theoretical approaches for researching and developing content for multiple audiences. By analyzing the purpose, audience, and context of various communicative situations, you will be able to create documents that successfully achieve their intended goals. Importantly, this course will also focus on the design and arrangement of documents, as well as on the development of their textual content.

TBA**SHEPPARD****TBA****ENGL 321G****MODERN EUROPEAN DRAMA****Section M01 TR 13:10-14:25****STORM**

A study of major works of European drama of the modern and contemporary periods, from the late 19th century to the present day. The course highlights the advent of realism and naturalism, the innovations of prominent playwrights including Anton Chekhov, Luigi Pirandello, Bertolt Brecht, Eugene Ionesco, and Harold Pinter, and the influence of existentialism and absurdism on the drama of the mid-century and afterward. The course examines many ways in which the expressive means of the theatre have been employed over the past several decades with attention given to varying approaches to dramatic structure and characterization. In addition to the works by major dramatists, the course will look at select issues in modern dramatic theory and to a range of critical writings pertinent to the plays. Same as THTR 321G.

ENGL 328V**LITERATURE OF SCIENCE FICTION & FANTASY****Section M01 MWF 09:30-10:20****LaTORRA**

Beginning with a quick historical survey of the development of science fictional literature, this course will focus mainly on how several contemporary science fiction and fantasy authors have addressed issues of self and society. We will read primarily the works of several major "hard" or "center core" science fiction authors, including 3 novels. We will also read many short stories, including some works of fantasy. The main focus will be science fiction, however, with much less time spent on fantasy literature.

NOTE that cross-listed sections of this course will have different reading lists.

ENGL 335V**STUDIES IN THE NOVEL****Section M01 TR 13:10-14:25****PAYNE**

In this special edition of Studies in the Novel, we will study classic as well as relatively recently recovered works of multicultural fiction in their biographical and historical contexts and in relation to other expressive forms, poems, short fiction, and film, which will provide points of comparison important to our understanding of our course novels. Although the reading list has not yet been finalized, course texts may include key novels of Zora Neale Hurston, Leslie Silko, Ernest Hemingway, William Faulkner, N. Scott Momaday, Willa Cather, Alice Walker, and others.

ENGL 339V**CHICANA/O LITERATURE****Section M01 TR 10:20-11:35****GARAY**

This survey course attends to these questions: What *is* Chicana/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana/o literature converse with broader traditions of U.S., particularly Latino, and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future? Focusing primarily on twentieth century Chicana/o narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana/o literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of Chicana/o literature we engage.

ENGL 341V**AMERICAN INDIAN LITERATURE****Section M01 MWF 11:30-12:20****WIGET**

This course surveys America's oldest literary traditions, both oral and written. We will begin with an orientation to most widespread forms of oral literature. We'll then look at the development of literature written in English. The course will conclude by examining the resurgence of American Indian literature since the 1960s. A recurring concern will be how writers negotiate an individual voice in relation to community tradition and audience expectations. Special attention will be paid to Native American literature from the Southwest.

ENGL 354**FORM & TECHNIQUE: FICTION****Section M01 MWF 11:30-12:20****BRADBURD**

Students will examine modern and classic short stories and consider the intent and craft of writing from the writer's standpoint. Students should be prepared to be active readers, motivated writers, and relentless learners.

ENGL 356**FORM & TECHNIQUE: POETRY****Section M01 TR 11:45-13:00****VOISINE**

It is said (and I'm adapting here) that there are poems that are mirrors and poems that are windows. Using the work of contemporary poets we will explore the language of poetry (diction, syntax, forms, etc.) and the intent of various poems, poets, and literary movements. Students will read and report, but mostly students will write poems in imitation of the various writers in order to better understand the nuts and bolts of putting poems together (windows) and to develop their own style (mirrors).

ENGL 363**LITERATURE FOR CHILDREN & YOUNG ADULTS****Section M01 TR 11:45-13:00****MURRELL****Section M02 MW 14:30-15:45****MURRELL****Section M03 MWF 10:30-11:20****CERVANTES****Section M30 MW 16:00-18:30 (Mini Session meets 10/12 to 12/09)****TBA****Section M90 Sat 12:00-14:55****TBA**

This course requires students to read critically and discuss and write about the literature appropriated by, and written for, children in English. Some consideration will be given to the issues surrounding the choice of children's literature for classroom use.

ENGL 380V**WOMEN WRITERS****Section M01 MW 14:30-15:15****TBA****Section M02 TR 14:35-15:50****TBA****Section M70 WebCT online****TBA**

Introduction to multicultural women's traditions through intensive study of works by women writers. Same as WS 380.

ENGL392**MYTHOLOGY****Section M70 WebCT online****LAVENDER****Section M71 WebCT online****LAVENDER**

This online only course will begin with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Freud, Jung, Levi Strauss, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology. Additionally, we will investigate other mythologies in close geographic proximity with Greece, such as Mesopotamia, Babylon, Syria, Egypt, and Rome. We will also visit other mythologies, such as Norse, Japanese, Mayan, Aztec, Hindu, sections of Africa, and Navajo and other southwestern cultures. As we analyze the divine narratives and

legends of these cultures, we will address the following archetypes: Creation, Flood/Cosmic Disaster, Origin of Humans, Mother Goddess, Dying & Resurrection, Afterlife, Trickster, and Hero. Assignments include online discussion, papers, exams, quizzes, PowerPoint presentations, and iTunes Ulectures. To enroll in this course, be sure you have the following computer capabilities:

Apple iTunes (<http://www.apple.com/itunes/download/>)

Web Brower (any of the below)

- Internet Explorer 7
(<http://www.microsoft.com/windows/downloads/ie/getitnow.mspx>)
- Mozilla Firefox (<http://www.mozilla.com/en-US/firefox/>)
- Apple Safari (pre-installed on Mac OS X)

Presentation software (any of the below)

- Microsoft PowerPoint
(<http://office.microsoft.com/en-us/powerpoint/default.aspx>)
- OpenOffice Impress (<http://www.openoffice.org/>)

Word Processing software (any of the below)

- Microsoft Word (<http://office.microsoft.com/en-us/word/default.aspx>)
- OpenOffice Writer (<http://www.openoffice.org/>)

Your computer should come equipped with:

- Sound card
- Speakers

Internet Connection:

- Minimum 56K dial-up
- DSL or Cable Internet access is recommended

ENGL 394V

SOUTHWESTERN LITERATURE

Section M01 TR 08:55-10:10

GARAY

A vast and varied landscape peopled historically and contemporarily by populations in conflict and collaboration, the U.S. Southwest inspires literary expression that is as wide-ranging and complex as its histories and its realities. In this course, we will focus on texts by both canonical and emergent writers in order to explore contesting visions of the U.S. Southwest. We will discuss concepts and issues that shape and impact these visions--nation, border, frontier, immigration, environment, economics, memory, assimilation, resistance. This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of literature we engage. A partial list of writers to be explored: Leslie Marmon Silko, Cormac McCarthy, Willa Cather, Luis Alberto Urrea, Edward Abbey, Pat Mora.

ENGL 394V

SOUTHWESTERN LITERATURE

Section M02 TR 10:20-11:35

LaPORTE

In this class we will read mostly New Mexican writers, with some West Texas and Arizona excursions. While the majority of the writing will be from the twentieth and twenty first century, we'll begin by researching historical and oral sources for our regional literatures. We'll use these "texts" to open up many conversations: about genre, race, regionalism, and our relationship to history. Some of the anticipated readings will be in Navajo myth and song, cowboy story-telling, the work of Willa Cather, Witter Bynner, James Frank Dobie, Leslie Marmon Silko, Joy Harjo, Denise Chavez, Dagoberto Gilb, Rudolfo Anaya, etc.

ENGL 399

SPECIAL TOPICS

Section M01 TBA

TBA

This course may be repeated for a maximum of 12 credits. Requires instructor consent. Contact department for more information.

ENGL 400

INDEPENDENT STUDY-UPPER DIVISION

Section M01 TBA

TBA

This course may be repeated for a maximum of 5 credits. Requires instructor consent. Contact department for more information.

ENGL 407

MILTON

Section M01 TR 08:55-10:10

CUNNAR

John Milton is widely regarded as one of the three greatest writers in English before the Industrial Revolution. From Andrew Marvell's fear that Milton would "ruin the sacred Truths" to the twentieth century's "Milton Controversy," Milton has elicited anxieties and strong passions as well as imitation by other writers. His contested literary stature speaks not only to the unusual interpretative challenges that his poetry presents but also to the continuing importance of the controversies into which Milton plunged himself during his life. Living during the years of political and religious upheaval surrounding the English Civil War, this Puritan revolutionary was a leading propagandist for such causes as free speech, divorce, freedom of conscience, and the right of the people to

ENGL 438**LITERATURE OF THE AMERICAN RENAISSANCE***Subtitle: Class, Culture & Conflict***Section M01 MW 14:30-15:45****WIGET**

The 1840's and 1850's were among the most dynamic periods of social change in American life. Resistance to the Mexican War, the frontier movement, the growth of cities and the accompanying dehumanization of urban masses; immigration; communes and alternative forms of social organizations which preached free love; the public debate over the redefinition of gender roles; and radical democracy which aimed for a classless society, all were heaped upon the ancient wound of slavery. At the end of these two decades America broke in two. It was also a difficult time to be a writer. Audiences became fractured along social and political lines. Magazine fiction and tabloid newspapers were beginning to win against older forms, like the historical novel, in the competition for readers. Authors whose status is taken for granted today--Melville, Hawthorne, and Poe-- were struggling then. In this course we will read the works of major American writers side by side with the popular mass fiction of the day: the crime novels, sexual exposés, and domestic fiction. Our goal will be to recover some sense of the feverish ferment of literary production in this age of social revolution.

ENGL 459**BLACK LITERATURE & CULTURE IN THE UNITED STATES***Subtitle: Black Women Writers of/in the Contemporary U.S. (Post 1970)***Section M01 TR 13:10-14:25****GARAY**

Black women writers in the U.S. negotiate and articulate subjectivity within and against multiple cultures, histories, and ideologies of gender, race, ethnicity, and sexuality. In this course, we will engage texts across genres but bound by a temporal marker of publication post-1970. This focus on a relatively contemporary body of texts and writers will allow us to grapple with issues of nationalism, feminism, and identity politics as they emerge, take shape, shift through the 80s, 90s, and into the 21st century. This course will be both reading and writing intensive. We will work to hone critical thinking skills and techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the voices we will engage. A partial list of writers to be explored: Toni Morrison, Alice Walker, Gayl Jones, Toni Cade Bambara, bell hooks, Audre Lorde, Ntozake Shange, Nikki Giovanni, Lucille Clifton.

ENGL 465**INTERCULTURAL PROFESSIONAL COMMUNICATION****Section M01 TR 13:10-14:25****THATCHER**

In this course, we learn about how writing and cultural values vary across the globe. We first explore approaches to comparing cultures, clarifying differences between stereotyping and generalizing, and we learn about the need to ethically and validly compare cultures. Next, the course examines a common set of variables or threshold of experiences that all humans share and that correspond to distinct rhetorical patterns. These cross-cultural variables include: I/other relations; application of rules; time/temporal orientation; use of context in communication; language, orality, writing, and communication technologies; leadership/authority; relationship to nature; and roles of pathos, ethos, and logos in rhetoric. This intercultural exploration helps us understand the cultural values that correspond to American writing patterns and how these values and patterns might work in other cultural systems. We also pay particular attention to writing and culture in this U.S.-Mexico border region. Armed with this knowledge, students are prepared to identify how these variables surface in rhetorical patterns across the world and how they interact cross-culturally, a process that denaturalizes many commonly held assumptions (such as clarity, directness, and coherence) about U.S.-American rhetorical patterns.

ENGL 469**ADVANCED STUDY IN AMERICAN LITERATURE II***Subtitle: New People: America's Literature after the Civil War***Section M01 TR 14:35-15:50****PAYNE**

A new America emerged after the Civil War, more unified, stronger, more democratic, and on the path to the industrialized, urbanized, world power we live in today. Appropriately, the people of this new country, our country, considered themselves to be a "New People" of the New World among the peoples of the world. We will study the literature of the New People of America, more specifically, work of the "New Negro" movement, literature of the New Woman, the New South, and related work. We will consider religious contexts, especially the important Social Gospel movement. In addition, we will consider the emergence of post-Civil War American literature in relation to the emerging science of the period, including and maybe especially, the rapidly developing field of social science. Course readings will be selected from works of such writers as Henry James, Charles Chesnutt, William Dean Howells, Willa Cather, Nella Larsen, W.E.B DuBois, Theodore Dreiser, and others. A midterm, final, and research paper will be scheduled, as well as frequent short response papers, often written in class. Come expecting fascinating readings and lively discussion.

ENGL 470**APPROACHES TO COMPOSITION****Section M01 W 16:30-1900****SOMPPII**

Designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and

engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 478

DOCUMENT DESIGN

SHEPPARD

Section M01 T 1700-1930

Although the course name emphasizes the design aspect of document creation, this class more broadly concerns rhetorically effective communication. Our work throughout the semester will focus on strategies for evaluating and developing documents that engage and inform readers/users in a variety of circumstances. Throughout the term we will use readings, hands-on activities, and course projects to study and apply various approaches to visual communication. We will spend considerable time discussing readings and the design principles highlighted by these authors. We will use this material as a basis for critiquing and evaluating the document design work of others, as well as for learning how to apply and/or adapt such strategies to our own work. Our focus will be on learning to craft texts that integrate effective visual *and* written strategies to create a complete and compelling message. Please keep in mind that while the term *document* has connotations of print-based texts, visually-oriented and multimodal digital texts are coming to dominate our communication landscape. For this reason, the course will include significant attention to electronic texts and the technological tools used to create them. In addition to several assignments focused on print-based documents, we will also use digital projects to explore the added communicative challenges of designing electronic multimedia texts.

ENGL 493

MIDDLE ENGLISH TEXTUAL CULTURE

SCHIRMER

Section M01 T 17:00-19:30

In the late fourteenth century—amidst plague, heresy, and political unrest—people like Chaucer, Langland, and the Pearl-poet started writing serious poetry in English for the first time in centuries. What did it mean to be a writer and/or reader of English poetry in this crucial early period? Who reads English literature and what was it thought to be good for? This course explores the cultures and communities that developed around English reading and writing at the end of the Middle Ages. We will be especially interested in the complex relationships that developed between literary activity and gender, and between reading/writing and religious experience. In addition to “high literary” poets like Chaucer and Langland, we will sample a variety of popular genres—from chivalric romance to mystery plays, and from love lyrics to religious polemic. Our focus will be on how these texts were produced, circulated, encountered, and used by late-medieval writers and readers. No previous experience with Middle English or the Middle Ages is required.

ENGL 497

INTERNSHIP

TBA

Section M01 TBA

This WebCT-based (online only) course is an accompaniment to a 10 hour per week (or so) internship placement. Its purpose is to provide a forum for documenting your activities and reflecting on your internship experience and to support you in optimizing the experience within your personal, professional, and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering the internship experience from new perspectives. Assignments include keeping a weekly activity log, reading materials to help support internship activities, writing weekly reflections on the internship experience in light of the readings or other interns’ responses and either presenting or preparing a final reflective report. Course may be repeated for a total of 6 credits. NOTE: Requires instructor consent.

Section M01 MW 16:00-17:15

TBA

ENGL 534

GRADUATE STUDY: FORM & TECHNIQUE IN FICTION

Section M01 W 17:30-20:00

BOSWELL

It's called by different names: "the novel in stories," "the story cycle," "a book of connected stories," "linked stories," "the composite novel," "the paranovel," "the anthology novel," or "this damn *thing* I've been working on forever." Over the course of the semester, we will read a number of such works (along with other works of fiction and nonfiction) and see what we can figure out about the genre. At the same time, you will be responding to writing exercises that will require you to write just such a work. You'll write a story per week, and by the end of the semester, you may wind up with the core of a story cycle—but that is not the goal of the course. The goal is to have a deeper understanding of how story cycles work. In addition to the traditional examination of the books through reading and discussion, you'll be given writing exercises that demand a different kind of interrogation. It's my belief that writers learn by writing. This will not be a scholarly class that attempts to be comprehensive; we won't begin with *A Thousand and One Nights*. Rather, we'll take a writer's practical approach to the genre. Also, this will not be a class wherein you can continue work on a story cycle you've already started. The exercises will be prescriptive and specific; the work that you write will be brand new and unrelated to other projects that you're undertaking.

ENGL 535

GRADUATE STUDY: FORM & TECHNIQUE IN POETRY

Section M01 M 17:30-20:00

SUBTITLE: HYBRID TEXTS

SMITH

ENGL 544

MODERN BRITISH FICTION & SOCIAL CHANGE

Section M01 MW 16:00-17:15

ROURKE

This course will examine the development of the novel form in Britain during the twentieth century. Particular attention will be paid to the complex relationships between the changing literary world and the transformations of British society characteristic of the twentieth century, such as: mechanized total warfare, the power of technology and bureaucracy, changes in gender relations and the family, the growth of the education system, imperial decline, immigration, democratization and the formation of social liberation movements. We will consider such questions as what can we learn about society and social change through reading literature? How is what we can learn or experience from reading literature different from what journalism or social science offer? How were the practices of reading and writing literature and the social value of literature itself affected by what was happening in the rest of society? What are some of the ways literature has contributed to or resisted social transformations and tendencies? Time and facilities permitting, we may watch some of the film adaptations of these novels. Course work will include some short response papers, an oral presentation and a research paper.

ENGL 548

EMPIRICAL RESEARCH

Section M01 MW 16:00-17:15

ALMJELD

This course provides an introduction to multiple research methodologies applicable to rhetoric, composition, and technical communication fields. We will read a variety of studies rooted in various methods including ethnography, textual analysis, teacher-research, interview and survey data, and computer-mediated research. To better understand both quantitative and qualitative approaches to research, students will formulate a research project plan and will also discuss Institutional Review Board (IRB) concerns. The course will include discussion and guest speakers who will share approaches to research projects undertaking a variety of methodologies. Students will develop a plan for a proposed research project and will also discuss ways to share their scholarship at conferences and via publications by composing and workshoping abstracts. Some possible assignments will include reviews of research articles, research team blogs, and literature reviews.

ENGL 459

BLACK US LITERATURE POST 1960

Section M01 TTH 13:10-14:25

SUBTITLE: BLACK WOMEN WRITERS OF/IN THE CONTEMPORARY U.S.

GARAY

Black women writers in the U.S. negotiate and articulate subjectivity within and against multiple cultures, histories, and ideologies of gender, race, ethnicity, and sexuality. In this course, we will engage texts across genres but bound by a temporal marker of publication post-1970. This focus on a relatively contemporary body of texts and writers will allow us to grapple with issues of nationalism, feminism, and identity politics as they emerge, take shape, shift through the 80s, 90s, and into the 21st century. This course will be both reading and writing intensive. We will work to hone critical thinking skills and techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the voices we will engage. A partial list of writers to be explored: Toni Morrison, Alice Walker, Gayl Jones, Toni Cade Bambara, bell hooks, Audre Lorde, Ntozake Shange, Nikki Giovanni, Lucille Clifton.

ENGL 565

INT'L RHETORIC & PROFESSIONAL COMMUNICATION

Section M01 TTH 10:20-11:35

THATCHER

This course explores intercultural rhetoric and professional communication, preparing graduate students to teach, practice, and research rhetoric in intercultural contexts. The course first theorizes a framework of intercultural inquiry, exploring the pros and cons of cross-cultural comparison, generalization, and cultural stereotyping. Next, the course examines a common set of variables or threshold of experiences that all humans share and that correspond to distinct rhetorical patterns. These cross-cultural variables

include: I/other relations; application of rules; time/temporal orientation; use of context in communication; language, orality, writing, and communication technologies; leadership/authority; relationship to nature; and roles of pathos, ethos, and logos in rhetoric. Armed with this knowledge, graduate students are prepared to identify how these variables surface in rhetorical patterns across the world and how they interact cross-culturally, a process that denaturalizes many commonly held assumptions (such as clarity, directness, and coherence) about U.S.-American rhetorical patterns. With this developing cross-cultural capacity, students are prepared to critically examine some conventional inquiries in the humanities and social sciences: the fixation on the local in our global experience; the problem of difference, identity, and incommensurability; the reciprocity and fit of global communication technologies with rhetorical traditions; and ethics and “universal” rhetorics to mediate global relationships. Finally, the course pays special attention to the teaching of intercultural rhetoric in English courses such as NMSU’s English 203, 211, and 218. It models one particular course, English 211 Intercultural Rhetoric and Writing, demonstrating this course’s objectives, assignments, materials, and pedagogies.

ENGL 567

DOCUMENTARY FILM THEORY/CRITICISM

TORRES

Section M01 TH 17:0-19:30

This course will offer a critical survey of documentary film. Our primary purpose will be to examine the theoretical issues related to the production of films that purport to “document” reality. Among other considerations, we will address some of the epistemological assumptions, rhetorical choices, aesthetic preferences, political circumstances, and critical responses that make up the landscape—both historical and contemporary—of documentary cinema.

ENGL 568

RHETORICAL & CULTURAL STUDIES

VALENTINE

Section M01 M 17:30-20:00

Cultural Studies has neither a rigidly defined subject of study nor an imposed methodology. It is, instead, a “collective” term for a diverse set of multidisciplinary methods that are applied to a range of practices. Throughout the semester, then, we will explore various themes, commitments, and projects that inform cultural studies approaches. We will examine several of the historical and theoretical developments, possibly including the foundation laid by the Birmingham School, the influence of semiotics, as well as international developments of cultural studies methods. We will also consider how cultural studies has been influential in a number of different sub- fields of English studies.

ENGL 569

LEGACY: WALT WHITMAN

TBA

Section M01 TTH 14:35-15:50

Whitman famously says in *Leaves of Grass* “Do I contradict myself? Very well then, I contradict myself, (I am large. I contain multitudes.)...” and coming to terms with his immensely varied, ongoing legacy requires one to consider his expansive ambitions. Whitman’s socio-economic background and sexuality placed him at the margins of society. Yet, inspired by Emerson, he presented himself as a poet of such universal reach that he could bring quarreling factions together, prevent a civil war, and, in so doing, set an example that would ensure readers “ever so many hundred years hence.” The first prediction, of course, was not fulfilled. The latter, thus far, seems prophetic. As the developer of a poetic form (free verse) as inclusive as the radically democratic ideology it gives voice to, Whitman has been perhaps the most broadly influential of all American writers. And he remains deeply provocative, addressing many issues that are of interest to us after postmodernity (the body, violence, difference understood in relation to gender/race/sexuality/class, etc.), while also challenging us to reconsider the central legacy of postmodernity by arguing that one must not only recognize but transcend difference. We will also see how poets, when they write in conversation with Whitman, tend to produce their most ambitious, challenging, and risky poetry. This course will begin by spending roughly one third of the term considering a number of Whitman’s major works, alongside some of his prose pieces, and probably a cultural biography of Whitman. The remainder of the course will focus on works written in Whitman’s wake. The syllabus has not been finalized but it will likely include many (but probably not all) of the following poets, emphasizing primarily (but not exclusively) longer poems: Hart Crane, Langston Hughes, Wallace Stevens, William Carlos Williams, Marianne Moore, Allen Ginsberg, John Ashbery, A. R. Ammons, Martin Espada, and Jorie Graham.

ENGL 570

GRADUATE STUDY: APPROACHES TO COMPOSITION

NIMS

Section M01 W 16:30-19:00

Designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 571

COMPOSITION PEDGOGY

WOJAHN

Section M01 T 17:00-19:30

Examines the pedagogical implications of contemporary composition theory and research. Focuses on the issues of teaching composition at the college level with a focus on teaching ENGL 111. Required of first-year teaching associates in the department. NOTE: Requires instructor consent

ENGL 574

ADVANCED WRITING WORKSHOP: PROSE

Section M01 T 17:00-19:30

TBA

ENGL 575

ADVANCED WRITING WORKSHOP: POETRY

Section M01 TH 17:00-19:30

TBA

ENGL 576

ADVANCED WRITING WORKSHOP: PLAYWRITING

Section M01 W 14:30-17:00

TBA

ENGL 577

ADVANCED WORKSHOP: TECHNICAL & PROFESSIONAL

Section M01 T 17:00-19:30

BROWN

Intensive practice in technical and professional writing and editing in a workshop environment. May be repeated for a total of 6 credits.

NOTE: Requires instructor consent.

ENGL 579

COMPUTERS&WRITING

Section M01 W 17:30-20:00

ALMJELD

Computer literacy has become a concern for educators throughout the university, but is perhaps especially important to composition teachers. This course will trace the history of computers and composition as a field by looking at important scholars including Selfe, Hawisher, Johnson-Eilola, and Wysocki. We will then focus on specific ways new media might be integrated into composition classrooms. Some approaches to be discussed may be writing with video, virtual classroom spaces, and the use of blogging and microblogging tools. The course will include discussion, student facilitations, and experimentation with technologies. A major project in the course will be the creation of a unit or course combining composition and technology.

ENGL 580

GRADUATE PRBS: CREATIVE WRITING

Section M01 MW 14:30-15:45

SMITH

This course is designed to introduce students to the myriad physical and electronic possibilities of the book, to think and create the book-becoming-art. The course may work to accommodate visual artists wishing to introduce greater textual presence to their art, but it will primarily position the conventional text—the typographically conventional book/story/poem/essay—as a baseline from which various artistic departures might follow. We'll be looking at work by Meredith Stricker, Stephene Mallarme, Tom Phillips, Marjane Satrapi and others. This is NOT a studio class. We will be learning some basic printing and binding skills, but the focus of the course will be the critical and aesthetic underpinnings of visual/physical/textual intersections.

ENGL 583

GENDER&LANGUAGE

Section M01 W 17:30-20:00

LINKIN

Does language reflect gender? Does gender inform language? This course looks closely at current and historical theoretical constructions of the ways in which gender is thought to affect or shape language production. Readings will provide an intensive introduction to the ways researchers have theorized the intersection of gender and language in speech, vocabulary, semantics, reading, and writing; to the ways psychology, epistemology, and culture figure into gender and language study; and to the ways gender and language manifest in pragmatic studies of real-world encounters (the workplace, academia, the legal system, social venues, and more). In addition to reading, discussing, and writing about classic and contemporary gender and language research by Carol Gilligan, Mary Belenky, Robin Lakoff, Deborah Tannen, Deborah Cameron, Nancy Henley, Sally McConnell-Ginet, Mary Bucholz, Anna Livia, Susan Gal, and others, the course provides an opportunity to examine the performance of gender in a language study you design.

ENGL 593

MIDDLE ENGLISH TEXTUAL CULTURE

Section M01 T 11:45-13:00

SCHIRMER

In the late fourteenth century—amidst plague, heresy, and political unrest—people like Chaucer, Langland, and the Pearl-poet started writing serious poetry in English for the first time in centuries. What did it mean to be a writer and/or reader of English poetry in this crucial early period? Who read English literature, and what was it thought to be good for? This course explores the cultures and communities that developed around English reading and writing at the end of the Middle Ages. We will be especially interested in the complex relationships that developed between literary activity and gender, and between reading/writing and religious experience. In addition to “high literary” poets like Chaucer and Langland, we will sample a variety of popular genres—from chivalric romance to mystery plays, and from love lyrics to religious polemic. Our focus will be on how these texts were produced, circulated, encountered, and used by late-medieval writers and readers. No previous experience with Middle English, or the Middle Ages, is required.

ENGL 595

MASTERS WORKSHOP: POETRY

Section M01 T 17:00-19:30

TBA

ENGL 596

MASTERS WORKSHOP

Section M01 M 17:30-20:00**BOSWELL**

This course is for third-year MFA students only. Two sections are offered, and students will be assigned to one section or the other. Students will submit book-length manuscripts for workshop. Other reading may be additionally assigned.

ENGL 596**MASTERS WORKSHOP****Section M02 M 17:30-20:00****BRADBUD**

Students will workshop a book-length thesis twice, read many first books looking for various structural models, and discuss issues of intention, effect, cohesion, etc.

ENGL 597**INTRNSHIP: TECHNICAL&PROFESSIONAL COMMUNICATION****Section M01 TBA****BROWN**

This WebCT-based (online only) course is an accompaniment to a 10 hour per week (or so) internship placement. Its purpose is to provide a forum for documenting your activities and reflecting on your internship experience and to support you in optimizing the experience within your personal, professional, and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering the internship experience from new perspectives. Assignments include keeping a weekly activity log, reading materials to help support internship activities, writing weekly reflections on the internship experience in light of the readings or other interns' responses and either presenting or preparing a final reflective report. May be repeated for a total of 6 credits. Graded S/U.

NOTE: Requires instructor consent.

ENGL 598**MASTERS ESSAY****Section M01 TBA****TBA**

Supervised writing of an extended, researched, critical essay. To be taken in fulfillment of specific degree requirements in the final semester of the MA program.

NOTE: Requires instructor consent.

ENGL 599**MASTERS THESIS****Section M01 TBA****TBA**

Supervised writing of thesis. May be repeated.

NOTE: Requires instructor consent.

ENGL 600**DOCTORAL RESEARCH****Section M01-2 TBA****TBA**

Assigns credit for research performed prior to the doctoral comprehensive examination.

NOTE: Requires instructor consent.

ENGL 610**PROSEMINAR: RHETORIC&PROFESSIONAL COMMUNICATION****Section M01 MW 14:30-15:45****VALENTINE**

As the department's required introduction to doctoral studies in Rhetoric and Professional Communication, this course explores readings that represent a range of intellectual and professional issues in the field. It will introduce you to pertinent areas of research, to major journals, and to current issues and trends in academic and organizational settings. This course is also an introduction to the PhD program. It should help you figure out how to survive and prosper here. The course will introduce you to the program, its faculty, requirements, procedures, and expectations. To help familiarize you with the program and the work that is done here, faculty members will visit the class to talk about their research, interests, and experiences. Another major purpose of the course is to allow you to work on major components of the qualifying exam (a portfolio that will be due at the beginning of March 2010.)

NOTE: Cross listed with 510-01

ENGL 665**INT RHETORIC&PROFESSIONAL COMMUNICATION****Section M01 TTH 10:20-11:35****THATCHER**

This course explores intercultural rhetoric and professional communication, preparing graduate students to teach, practice, and research rhetoric in intercultural contexts. The course first theorizes a framework of intercultural inquiry, exploring the pros and cons of cross-cultural comparison, generalization, and cultural stereotyping. Next, the course examines a common set of variables or threshold of experiences that all humans share and that correspond to distinct rhetorical patterns. These cross-cultural variables include: I/other relations; application of rules; time/temporal orientation; use of context in communication; language, orality, writing, and communication technologies; leadership/authority; relationship to nature; and roles of pathos, ethos, and logos in rhetoric. Armed with this knowledge, graduate students are prepared to identify how these variables surface in rhetorical patterns across the world and how they interact cross-culturally, a process that denaturalizes many commonly held assumptions (such as clarity, directness, and coherence) about U.S.-American rhetorical patterns. With this developing cross-cultural capacity, students are prepared to critically examine some conventional inquiries in the humanities and social sciences: the fixation on the local in our global experience; the problem of difference, identity, and incommensurability; the reciprocity and fit of global communication technologies with rhetorical traditions; and ethics and "universal" rhetorics to mediate global relationships. Finally, the course pays special attention to the

teaching of intercultural rhetoric in English courses such as NMSU's English 203, 211, and 218. It models one particular course, English 211 Intercultural Rhetoric and Writing, demonstrating this course's objectives, assignments, materials, and pedagogies.

ENGL 667

DOCUMENTARY FILM THEORY/CRITISM

TORRES

Section M01 TH 17:00-19:30

This course will offer a critical survey of documentary film. Our primary purpose will be to examine the theoretical issues related to the production of films that purport to "document" reality. Among other considerations, we will address some of the epistemological assumptions, rhetorical choices, aesthetic preferences, political circumstances, and critical responses that make up the landscape—both historical and contemporary—of documentary cinema.

ENGL 668

RHETORICAL&CULTURAL STUDIES

VALENTINE

Section M01 M 17:30-20:00

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ENGL 699

RESEARCH PRACTICUM

TBA

Section M01 TBA

Designing and conducting individual research projects, for students engaged in dissertation research.

NOTE: Requires instructor consent.

ENGL 700

DOCTORAL DISSERTATION

TBA

Section M20, 30 TBA

Assigns credit for research performed prior to the doctoral comprehensive examination.

NOTE: Requires instructor consent.